

BRIEF MENTIONS

MICHAEL GRODEN

Ulysses in Progress

Princeton, N.J.: Princeton University Press, 1977. Pp. 235. \$13.50.

Michael Groden describes in *Ulysses in Progress* a reading of Joyce's novel based on three major stages of composition that he uncovers following careful study of multiple revisions found in prepublication documents. Groden's book itself is a model of critical composition, beginning with an Introduction in which he briefly mentions each of the three stages—the interior monologue stage, the stage of parody styles, the stage of new styles and revision of earlier episodes—the middle stage serving as a bridge between the other two; presents a stemma of *Ulysses*; and lists documents he has used and their locations. An ensuing chapter develops each of the three stages of composition more fully, describing them in some detail. The major portion of the book, however, is concerned with illustrating the three stages by means of certain particularly appropriate sections of the novel. Thus "Aeolus" serves as the exemplar for the early stage; "Cyclops" for the middle stage; and "Circe" to "Penelope" serve as exemplars for the last stage. The complex final stage of composition involved, according to Groden (as well as new styles) only *partially* reworking earlier episodes so that in effect we find stages superimposed upon earlier ones, "a palimpsest" in his words. Groden concludes that "if Bloom, Molly, and Stephen achieve the status of myths at the end of 'Ithaca,' this is possible because of both the realistic grounding of the first nine episodes [early stage] and the erosion of that grounding in the next eight." (63) Such a development involved a shift from realism to symbolism and from characters to schema. (204)

Writing on the book jacket concerning this study of the evolution of Joyce's text, Phillip Herring is doubtless right in stating that Groden's will be "the standard work on this subject for many years to come." Not only Groden's own distinguished research, but the host of well-known

Joyceans, mentioned in the preface, whom he has consulted, give proof of the authority of the book, one which began as a dissertation under the direction of Princeton's A. Walton Litz.

Perhaps most useful of all is Groden's inescapable conclusion that any unilateral interpretation of the style of *Ulysses* is now impossible. The uncovering of the three stages of composition precludes such judgment. At the same time he admits that the "notebooks and drafts may be less helpful than we might wish regarding meaning of the Homeric parallel and Joyce's attitude toward his characters" (203) and that these "documents carry us now closer to Joyce's basic assumptions than the final version." (202) This statement forms the basis of my only question about such studies. Like Unamuno, who wrote, "We are as short of Quixoticism as we are long on Cervantism" (*Our Lord Don Quixote*, trans. Anthony Kerrigan [Princeton: Princeton University Press, 1967], p. 454), I am sometimes tempted to feel that we are as short of Bloom's humanity as we are long on Joyce's pedantries. Michael Groden's fine book must, of course, be read on its own terms, as a study of style. As such it is a paradigm.

Margaret Church

MARIO VARGAS LLOSA

Captain Pantoja and the Special Service

Translated from the Spanish by Gregory Kolovakos and Ronald Christ

New York: Harper & Row, 1978. Pp. 244. \$10.95.

Mario Vargas Llosa (1936) is Peru's best known living writer of fiction and one of the leading novelists of the much-touted "boom" in Latin-American letters during the 1960s. His fourth novel to be translated into English, *Captain Pantoja and the*